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## Reviews.

## TRINITY CHAPEL—NEW YORK.

FREE, impartial criticism, minute and severe if need be, but always truthful, of the buildings which are constantly rising about us, cannot fail to be of good service to our advancement in the Art of Architecture, as well as of much interest to the readers of THE CRAYON. Surely, very many of what are by courtesy, or in ignorance, called the "ornaments" of our city, deserve to be reviewed sharply and fearlessly; while yet there are others, unfortunately few, but, we believe, increasing in number, which are in many points worthy of high praise. In the Architectural criticisms which may from time to time appear in our columns, we shall point out whatever seems to us right, and true, and beautiful, or wrong and ugly, sparing nothing. At the same time we shall avoid judging the architect—our issues will be not with him, but with his works.

We desire to call the attention of our readers to Trinity Chapel, in Twenty-fifth street, near Broadway, as being in this day of shams and deceptions especially deserving of notice for its simplicity in plan, solidity and durability of construction, and chaste richness of interior detail. The ground plan consists of a nave, 46 by 126 feet, fronting south on Twenty-fifth street, and chancel 30 by 42 feet, on Twenty-sixth street, with a porch on the eastern side of the nave at its northern end, and an organ-room and robing-room on the western side of nave and chancel. The style of the building is Early English, although its general form is rather that of the Continental Gothic Chapels. The view of it, as seen from Broadway, is imposing, from its great length and height, and the extreme simplicity of its outlines. The outer walls are of light brown stone, and are strengthened by buttresses which divide the nave into nine bays, and the chancel into two bays, with an apsidal end of five sides. The buttresses are somewhat lacking in power, owing, we think, to the fact that the offsets of the upper stages are no greater than those of the lower stages, but being of the same size appear smaller, and thereby produce an expression of weakness. The front gable of nave is divided into three bays, in the central one of which is the great door, decidedly the grandest in the city. Its jambs are deeply recessed, and have six shafts on each side, with rich leaf-capitals, and fine arch-mouldings springing from them. The arch is covered by a gable, with traceried spandrels, surmounted by a cross. The head or tympanum of the door is filled with tracery, supported by shafted mullions. The large circle forming the centre of the tracery is quite blank, and would seem to have been designed to be filled with a piece of sculpture in marble or bronze, as is common in most of the European Churches. We trust one may be introduced here; it would add greatly to the general effect of the front. Over the door is a large wheel window with twelve shafts, carrying trefoiled heads. Over this again is a triangular panel, with curved sides, which should be filled with a symbol or other device, not only to give it meaning, but to enrich it as a crowning ornament. The gable is flanked

on each side by an octagonal pinnacle, with shafts at the angles, detached, and standing round a cylindrical centre shaft.

While the work was unfinished, we heard complaints about the plainness of this front; but now that it is completed, we think it is about as rich as it need be, to accord with the rest of the building.

The side walls of the nave and chancel are fifty feet high. In each bay is a narrow window, with trefoiled head, and hood-moulding springing from carved terminations. The sills are about twenty feet from the ground. The cornice, although bold and effective, rather lacks the richness due to the crowning member of a wall. The porch has on each side a low, quaint door, with a single shaft in each jamb, and rich arch mouldings. The capitals of these shafts are very fine in design and execution. At the northeast angle of nave is a bell-turret, of four stages, beautifully proportioned. The three upper stages are octagonal, the highest or belfry having an opening on each side. It is covered by a spire, with carved crockets on the angles, and a finial at the top. The crockets are too small, and seem to need a connecting bead. On the whole, we think this turret the finest feature of the exterior of the building. It contains three bells. The organ-room is quite large, projecting about 20 feet from the nave, and being nearly 30 feet long. The trefoil course under its cornice is meagre and ineffective. On the west side rises a buttressed pinnacle, from which springs a flying buttress, resisting the thrust of the chancel arch. The cap of this pinnacle is also very meagre. Its cornice and finial are too slight, and its whole effect is poor.

The roofs are all covered with slate, in bands of five or six courses each, alternately plain and pointed. The action of the weather has changed the original pale green of many of the slates to various tints of buff, russet, purple, &c., thus beautifully variegating the great surface presented by the steep roofs. Each gable of the nave is surmounted by a stone cross, and the point of the chancel-roof by an iron cross gilded.

On entering the church by the great south door, we are struck by the fine proportions of the interior, which are about as follows:—Length, 126 feet in nave, besides 42 feet in chancel; width, 46 feet; height of side-walls, 48 feet, to ridge 84 feet. The interior walls of nave, chancel and porch, are of Caen stone, of a fine light cream color. They are eight or nine inches thick, and a space is left between them and the outer walls to ensure dryness. In each bay is a recess, with jamb shafts, and arch mouldings, over which is the window with its sill resting upon a string course which runs around the nave and chancel. The jambs of the windows have shafts with boldly carved capitals, carrying traceried heads, the plane of whose faces is nearly flush with the walls. As they thus stand entirely clear of the mullions which hold the glass, they have a fine effect. Perhaps the tracery would be better if it were lighter, or more richly moulded. Each window has a hood-moulding with leaf terminations. The trefoil course under the cornice, although quite effective, is clumsy and not in the true spirit of the Early English style. The organ-room opens by arches into the northern bay of the nave,

and southern bay of chancel. The arch mouldings of the opening to chancel have single cusps, with square edges, and beautiful flat arabesques cut on the faces. Their effect is excellent, and, although their treatment is Italian, rather than Early English, they are not at all discordant with the latter style. Each organ-opening is filled up to the spring of the arch with a rich oak screen.

On the south gable-wall over the door is a bold arcade of thirteen niches. The shafts rest on an overhanging string-course supported by carved corbels, and have leaf-capitals which carry single-cusped arches, each covered by a gable. The finials and crockets of the gables are pinched, and lack gracefulness.

The roof principles of the nave are of the common hammer-beam form, with arched braces springing from quadruple columns, which are supported by finely carved stone corbels. The chancel principals have no arched braces. The arches are boldly moulded, and the spandrels filled with tracery. The roofs are decorated with polychrome. The ceilings are blue, with gold stars, but the blue lacks depth and purity, and the gold is rather silvery. The columns have very good, piquant patterns, running about them, alternately red and green, and red and blue. The arch-mouldings in nave are painted in plain colors, with blue and red in the hollows. The leaf-bosses that receive the mouldings of the arched-braces are badly treated, being painted a plain buff, with red in the channels between the leaves, and edged with an unmeaning shading of purple. The whole effect of the nave-roof coloring is cold and lifeless. The chancel-roof, however, is much better. The arch-mouldings are alternately gilded and striped with rich colors, and the leaves of the capitals of the columns are gilded on a green ground.

The glass of the side windows of nave is of figured quarries, with colored leaf borders, very good in effect, and giving a pleasant, light atmosphere, which contrasts favorably with the gloominess of some of our city churches. The glass of the great wheel window would be good if there were a little more red, and a little less blue in it, and that of a clearer tone, and not mottled. It seems to us that pure ruby and blue cannot be attained except by the use of pot metal glass. The two small windows in the recesses on each side of the south door will, we think, be found to be very beautiful. The glass in the chancel windows is temporary, and is to be replaced by a series of figures from a design by Weir, representing the Ascension. If we may judge from the painting, they will be fine in color—but we, of course, defer further notice of them until they are in their place. We shall then recur to them, and have a word to say about the use of figures generally in glass staining.

The floors of the chancel, porch, and nave, excepting the space occupied by the seats, are covered with encaustic tiles, principally plain buff, red, and black, so arranged that they are warm and quiet in general tone. Those in the chancel are mostly figured, and the pattern within the rail is excellent. The chancel steps are of a variegated red breccia, harmonizing admirably with the tiles.

The furniture is of oak. The pulpit is

finely moulded and carved, and is covered by a very elegant and rich canopy. The chancel, we believe, is to be lined with a row of canopies running around it, which will greatly improve its present somewhat naked appearance. The stall-ends and chancel rail are quaint in design. The altar is of Caen stone, and is the gem of the church. It consists simply of an arcade of seven bays on each side, and three on each end; surrounding a central die, and supporting a shelf with moulded edges. The capitals of the shafts are exquisite, being very delicately undercut. The arches are cusped and moulded, and the spandrels filled with beautiful arabesques. The altar will bear a little coloring, but it must be very carefully applied to avoid injuring its present nobleness of form.

The gas fixtures in the nave are to be standards, bearing nine lights each. They are adapted, we think, with improvements, from a design by Pugin, and will be very elegant. The chancel will be lighted by lofty standards, bearing twenty-five or thirty lights each, placed behind the jambs of the chancel arch, so as to be invisible to the greater part of the congregation.

We have been thus minute in detailing the features of Trinity Chapel, because we deem it worthy of being carefully studied. The leaf work in particular is deserving of notice, being much superior in spirit and freedom to what we generally meet with.

We would suggest that the building now needs, to make it complete, that the interior walls be diapered, or otherwise decorated in color, and the coloring of the roof retouched, and made more in accordance with the spirit of Early English. The panel in the tympanum of the front door needs sculpture, and the niches of the arcade in south wall, should be filled with statues. We hope to live to see these things accomplished.

#### LEUTZE'S WASHINGTON AT THE BATTLE OF MONMOUTH.

WHEN an artist paints an historical picture, we suppose naturally that he selects such a subject as is, to his mind, most fraught with the dignity and worth of History. If he aspire to illustrate the past, it is to be expected that he will give his time and labor to such a subject as he considers one of the "beacon moments" of that past. We have a right to demand of him that he shall at least give so much thought to the subject of the picture, and, failing in this, we are justified in considering him only a picture-maker—a *genre* painter at most.

Let us judge the artist not as a mere imitator of externalities, but as a philosopher, a poet, or a creator, as he should in reality be, and if from his own feeling he rise not to that dignity, he will at least do better from being judged by a high standard. There is no dishonor in being measured by the noblest mark, nor in failing to reach it; but rather in not aspiring to the highest that we are capable of reaching by honest, manly effort.

Mr. Leutze has made some bold strokes for the distinction of historical painter, his boldest being the picture recently sent out from Dusseldorf,—an ambitious effort. He has chosen for illustration a passage in the

life of the great American hero, wisely, so far, since all will admit that we cannot be induced to too strong love of him. As to the choice of that passage, however, we have, we think, a little justifiable cavil to offer. The artist has preferred the only case in which Washington was ever known to be in a passion; and this strikes us all the more singularly from the characteristic equanimity of the man being one of his most admirable qualities. What kind of perception of his character Leutze had, we may reasonably infer, then, from the subject of his picture, of which the prominent object is the general galloping into the centre in a most undignified, even unsoldierly temper.

Now we insist that an incident like this is not in the slightest degree heroic, and not calculated by its commemoration to elevate the character of its hero in the minds of his countrymen; it is therefore not a subject which ought to be chosen for a picture. If there was any philosophy in the artist's mind which indicated the contrary, we would much like to know it. We will leave an opening for its demonstration, if thereby the artist can justify his ambition to be considered an historian. It cannot be said that we are too exacting in asking so much thought from an artist, since artists universally demand a place among poets and thinkers, and insist on their essential equality with them.

If, on the other hand, Leutze is willing to give up all pretension to any other consideration than that of a mere painter, we will come down and judge him there. There is one essential fault, again, which meets us at the threshold—the people are not Americans. There are fine studies of individual heads, but they are strikingly German,—as unlike what we should expect a Revolutionary militia to be as could well be. Then see with what excellent regard to the laws of composition, if not to those of war, they huddle in, for all the world like the well-trained supernumeraries of the stage! How gracefully they sweep up into a half circle, of which Washington occupies the centre! Of the rush and confusion of a routed army there is nothing—of the excitement of the battle, or the fear of the pursuers, nothing; no more feeling or passion of any kind than would be shown by a group of boys retreating from the sudden spring of a chained dog. We look in vain for any noble ardor or grand passion—the retreat is the huddle of stupid peasants, not the uncontrollable panic of American men—that panic which will draw the bravest with it in spite of themselves. It is on a par with the anger of their general.

If men must paint war, let them at least think of its noble phases,—of its heroism, its self-sacrifices and fortitude under physical suffering,—something of moral significance which shall redeem its blood-thirstiness. There is nothing of this in Leutze's picture. There are some wounded and dying men, who give us only the ghastliness of death; some men running, evidently because they are afraid of some other men. Some have been hurt, but you might well imagine they had been hurt in a riot. It is altogether rather a theatrical kind of a business—a got-up affair.

Then, even in the lower grades of merit, there cannot much be said for the picture. There are some well-drawn figures, but a

Dusseldorf student ought at least to draw well, and the figures have not all that merit. It seems incomprehensible that Leutze could have drawn a figure like the nearest left-hand one. He can draw well if he will, and therefore deserves the severer reprobation when he does not, since it is evidently because he does not care to.

The Washington is a short, squat, undignified figure, very unsteady in the saddle, and the horse a badly drawn horse. The color is good and bad in passages, but as a whole not harmonious.

If Leutze had never painted good pictures, we might think it unkind to insist on the faults of this; but when some of his earlier and smaller pictures are so good in drawing and color, it proves either that he is deteriorating, or that he has undertaken a subject he is not capable of handling. There is some fine painting of draperies, &c., and some very expressive figures, particularly the officer at the left, who tries to stop his soldiers by digging his heels into the turf, and bracing himself against their rush. We cannot, however, with all the charity possible on the occasion, consider the picture any addition to our Art treasures, or an honor to Mr. Leutze.

#### REMINISCENCES.

MESSRS. EDITORS,—You ask for some recollections from the past experience of my long life. Now, as your new CRAYON is a beginning in young hands, although intended also for older ones, it seems quite *apropos* that I should say something concerning the early condition, in our country, of the Art you mean to illustrate.

It has often happened that the parents of young persons who were desirous of becoming artists, have brought them to me with the most select specimens of their abilities, requesting me to decide whether they possessed the requisite qualifications. The drawings, such as they produced, so common among amateur designers, seldom required much examination; and, in answer to the question of the prudent parent, whether the young draftsman should be encouraged to adopt the profession, I have generally replied, "No—rather throw obstacles in his way: if he can surmount them, he may succeed; for none should become artists but those that cannot help it—this is the test of genius." On one occasion I was much importuned to take the young genius under my charge, the mother assuring me he could be of great service in painting my back-grounds, "as he could absolutely take off the whole broadside of a town, and could draw anything out of his own head!" I have recommended these young geniuses not to draw any thing out of their own heads, until they should learn to draw everything before their eyes, with accuracy and facility if they were determined to learn; and I have willingly directed them how to proceed. On other occasions the young aspirant has eagerly glanced at the portraits around my room, and confidently asked me how long it took me to paint them, and how much I got for them. These I have dismissed, with the advice never to study Painting as the means of making money, but to choose some other trade.

The first collection of Paintings sent to this country, was consigned to a distin-